

UPSTAIRS CLUB

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Chicago, Illinois

An Educational Group

JOSEPH WOOD KRUTCH spoke of the month of February as the 3 A.M. of the calendar.... He said further - "Thank Goodness, February is the shortest month, and somehow it is impossible, all rationality aside, not to blame leap year when it brings us one more day of it."--Everyone we know here in Chicago and the mid-west was glad we didn't get that extra day of it this year-weatherwise - and troublewise - we've had it - now its Fluwise .. while the eclipse of early February did not bring all the calamities predicted it was a period of indecision and annoying dissension that was not easy to describe...The reopening of McVickers Theatre was not a complete success with 'Do Re Mi" - due mostly to the haphazard way the theatre was not reconditioned.. it did bring PATRICK HEIM home to roost for a while ... he didn't spend too much time on the roost however.. it was fun having another friend back in class - JAMI LANDOLPHI (now LANDI) she was the lively red-head who came across the footlights like a searchlight..JOHN AVENIA joined the cast of "Bye Bye Birdie" in an acting part early in the month... JOHN NEUMEIER is now putting in time at Fort Leonard Wood, Mo. in Basic Training while JIM MORSKI is through basic and hoping for a transfer to Europe in the near future... both boys are dreadfully missed by the SC Ballet. In the past two years they became a very significant part of all the programs ...one of the happiest marriages of the year was that of HARRY BERNSTEIN and BUNTY KELLY in New York...have no details where they are but hope they will visit Chicago one of these days soon...DOLORES LIPINSKI and LARRY LONG were married in Danville Virginia on Feb. 19...heard via the grape-vine that ROSEMARY HARWOOD was married recently - have not had announcement however...MARIA & PAT MURPHY announced arrival of their 8th child a boy on Jan. 9th ... EMANUEL & GAIL WINSTON are expecting but plan a trip to Israel before the arrival.. to KELLY & ISABEL BROWN their 4th child - a boy - ETHAN ALEXANDER - December 17th... we are all anxiously awaiting news of

"I Can Get It For You Wholesale" which is on the road before an opening in New York- Both KELLY BROWN & BILL REILLY are in this one.. KELLY is understudy to the lead- ELLIOT GOULD & BILL understudy to HAROLD LANG...two Irish boys in a nice Jewish show...JUDY WEST is in the success "A Family Affair"... and JOHN WIDMER is now on tour with "Molly Brown"...BILL MALONEY who is very busy at the Met writes that Paul Taylor has asked BONNIE MATHIS to join his group...which means she will dance at all the European Festivals this summer... here at home we were all saddened by the death of ELSIE HAMILTON who had such a courageous and hopeless battle with cancer... the funeral was January 30. ...one of our more enterprising young girls - LYNN RITCHIE - who hails from Wheaton won the 4H Club State Championship in sewing and had a trip to Salt Lake City Utah as a reward where winners from all over the US met....maybe we can get her to teach a course in sewing on elastic on ballet shoes this summer.... SHEILA REILLY is all a-twit about having her Interlochen Group dance for President Kennedy at the White House this coming August... who wouldn't be.... on a bitter and stormy Sunday the middle of the month the school had some 75 students called for the purpose of taking publicity pictures... the pioneer spirit is not entirely dead because all but about 10 arrived (there were a few disgruntled fathers we hear)... the results which you shall soon see were excellent... on February 9th, MR. C danced for the Mac Dowell Club in Oak Park on a program devoted to the music of LORA ABORN ... Lora played excerpts from "In My Landscape" and "Strange New Street" both of which she wrote for SC programs... you will remember that RUTH ANN KOESUN & JOHN KRIZA danced the latter one ... Mr.C. danced "BOSTON JOHN" & "DITTIES"... the next day he flew to Pittsburgh to teach Ballet and Character for the

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Pennsylvania DMA...EDDIE NOLL was a recent visitor here - brought here for directorial work on the Auto Show at McCormick Place ... BUD TYGETT recently staged his

ballet "Shindig" for the Walter Gore Company in London and early reports are that it was a great success

FROM A DANCER'S SCRAPBOOK.

On Faults.

A man's faults all conform to his type of mind. Observe his faults and you know his virtues. Confucius.

If we have no faults, we should take less pleasure in noticing those of others.

La Rochefoucauld

If you want a person's faults, go to those who love him. They will not tell you, but they will know.

Robert L. Stevenson

The greatest of faults, I should say, is to be conscious of none.

Carlyle.

We keep on deceiving ourselves in regard to our faults, until we at last, come to look upon them as virtues.

Heine

Think of your own faults the first part of the night when you are awake and of the faults of others the latter part of the night when you are asleep.

Chinese proverb.

There is so much good in the worst of us,

And so much bad in the best of us,
That it ill behooves any of us,

To find fault with the rest of us.

Anonymous

RECOMMENDED READING:

BOOKS

Man And His Body

by Benjamin F. Miller & Ruth Goode
Dancing With Diaghilev by Sokolova

The Passionate Sightseer

by Bernard Berenson

Kindergarten Chats by Louis Sullivan

Bournonville and Ballet Technique
by Erik Bruhn and Lillian Moore

Fokine - Memoirs of a Ballet Master

MAGAZINE ARTICLES

What Makes A Person Creative?

by Donald W. Mac Kinnon

February 10, 1962 Saturday Review

(MAGAZINE ARTICLES Continued)

Fearfully And Wonderfully Made

by Louis Lasagna - New York Times
Magazine Section, January 21, 1962

Odilon Redon by John Rewald

WFMT Perspective - March Issue

A CAREER CONFERENCE - by Walter Camryn

Recently the Lyons Township High School gathered together 120 consultants from as many professions to talk about careers to the graduating classes. No doubt, this is a great help to these youngsters in choosing a trade or a vocation. In Dance - NO! By the time a girl has reached graduation from High School she must be well on her way into dance. There is a difference with a boy.

A suggested outline was given the conference leaders to follow. The outline was peppered freely with questions about - "Leisure" - "contacts" - "contributions to society" - "physical conditions" - "how are the workers organized" - "opportunities" - "possibility of marriage" - "salary range" - "sick benefits" - "and retirement" ... and we wonder why the youth are lazy and soft when all they can think of are benefits and salary. The qualifications necessary for success in any given field seemed to be secondary.

The following are excerpts from my talk at this conference -

.... I do not believe one selects their own profession. Somehow, your talents and your opportunities select you.....

There is no satisfaction comparable to work in a profession in which you are talented and enjoy. Life is full of people who are misfits in their professions - people who are always wishing they had chosen other work or made greater sacrifices to do what they had wished to do in the first place. If you are content with your work you should

A CAREER CONFERENCE - Continued

not ask for leisure; in fact, you will never find the time to do everything you wish to. The hard work and energy you put into your work will bring the contacts you need in your profession and your contribution to society will come about when you have something to contribute.

There are always more opportunities for the well rounded dancer with good training. In most cases the successful dancer has created his own opportunity - he has found an original approach or actually made a job for himself. Every great performer has made his own place in the theatre and does not try to fit in another's shoes.

Because so many more women study dance the percentage is smaller who reach success. A deep interest in any subject does not imply talent. Participation in the study of any art is reason enough to study it, and if later a talent becomes apparent a more concentrated approach may be assumed. The benefits of dance training are well known to any person in any walk of life.

The contribution of the arts toward a better world needs no argument. Every world power knows the power and persuasion of sending their artists to other countries to help bring the world into closer understanding. Dancers have shared a great deal in these cultural exchanges. The arts have a way of mellowing the more antagonistic emotions bringing about a more thoughtful, a more gentle and understanding person.

One of the most enchanting aspects of a dance career is the interesting people it brings one in contact with. One meets people from every walk of life, people who have traveled and performed all over the world. Theatre people are generally hard working and interesting people. They are usually intelligent and well versed on many subjects. If they are successful they are most dedicated to their work.

Salaries for dancers are better than for office workers or clerks. It has always seemed wrong that the poor dancer is paid the same as the good dancer. But this is what the unions seem to want; equality in salary if not equality in performance. The Lyric Opera Ballet comes under the Guild of American Musical Artists and the corps begins at \$85.00 a week in Chicago, with \$120.00 a week on the road. Actors-Equity sets the salaries for the Musical Shows and performers are classified as Actor-Singers or Singer-Dancers. While in New York City, they receive \$112.50 a week with \$145.00 on the road. As of June 1st, this will be raised \$5.00 a week.

The training and education of a professional dancer is a long and arduous process. In time, it is as long as it takes to educate a doctor.

When I speak of a career in a profession I think of a complete course extending through a lifetime. In dance there are many who work for a few years and then leave for other work. Their interest is not usually the dance but the social aspect of dance and the chances it gives for travel and meeting people.

Certainly the dancer must have an education but never academic. He or she must be a very bright person with a vast peripheral knowledge of his related professions. Whether or not he gets this is completely up to his own ingenuity. He must have an inquiring mind, be a great reader of literature, history, folk lore and philosophy. Above all he must be an imaginative person. The dancer should have a knowledge and appreciation of music and painting. He must learn to speak well and it is a great help if he can also sing.

In academic training we feel it is essential to finish High School. Many colleges now offer courses which include Modern or Ballet dancing but in no sense can this be compared to attending a professional school. Simply because the

talented dancers do not go to college and academic work is diametrically opposed to the creative arts.

If a student is not above average talent we usually advise a college near a large city where they can get dance training in a school outside the college. This will give them another year or two to see what they can accomplish. If they are above average talent they are forced into the profession immediately to sink or swim. Last year we had just such a girl - Karen Krych who will be finishing her first season with the American Ballet Theatre before her 18th birthday.

Further education does not necessarily cease with the first job; for the wise person it is just beginning. I can best illustrate this by the example of one boy from our school. John Sharpe who went to New York into the Musical "Seventeen" along with three other boys from school upon their graduation from High School. All four boys have done well in the profession, but John - who wanted an education went to college and worked at the sametime. He now has two degrees and has never been out of a job since he went to New York. He is married - has two children and owns his own home. There is always also plenty of opportunity to continue their dance study but unfortunately many do not.

It is well to have a demeanor that persuades people to like you upon first sight. Often you do not get the second chance in the theatre to make a better impression. Be humble and do not oversell yourself. Be friendly and above all be natural and modest - no one likes a conceited or arrogant person.

Always remember that temperament and temper are two different things. Temperament is a very necessary thing in performing arts because it is what gives the artist the sensitivity to project ideas and emotions to an audience. No great artist is without it.

Character traits are what you are. Are you selfish? Understanding or kind? Do you have will power and patience. Do you have an open mind? Can you take discouragement? All these things and many more make up your character. The very best character trait you can have is to be honest with yourself.

Health is of primary importance in a dance career. Without health you simply cannot consider one. Many boys and girls when they leave home do not know the first thing about taking care of themselves. How and what to eat. The importance of regularity in all that you do. The necessity of cleanliness should be taught at home or in schools but is left up to the dancing teacher usually.

A perfect physique is of less importance. What one lacks in length of torso and leg is often compensated by a pleasant and winning personality. Naturally it is against one to be overweight and to have too unusual proportions such as extremely short legs - a short neck - or arms that do not go with the body. Often the personality and type of work one chooses can overlook these faults. Many of our famous dancers today would have had no career if they had been subjected to measuring sticks before they began.

The dance field is not overcrowded with well trained dance artists. Opportunities for advancement are entirely up to the individual - how hard will you work and the standards you set for yourself. You cannot go into a business without something to sell. So before you start hunting a job in the theatre be sure you have something to sell.

The business world is not the theatre and when one speaks of contacts in the theatre it has an objectionable tinge to the person who might be of help to you. If you are too insistant or bothersome about getting to the choreographer he may come to dislike you without ever seeing you. Just imagine their situation with hundreds of people wanting their favors.

A certain amount of experience is necessary but too many people try to get this before they are properly trained.

A great part of experience is in knowing your technical capabilities and in being able to command them at will - with ease and effectiveness.

YOU MUST REMEMBER THAT EXPERIENCE IS NOT WHAT HAPPENS TO YOU. IT IS WHAT YOU DO WITH WHAT HAPPENS TO YOU.